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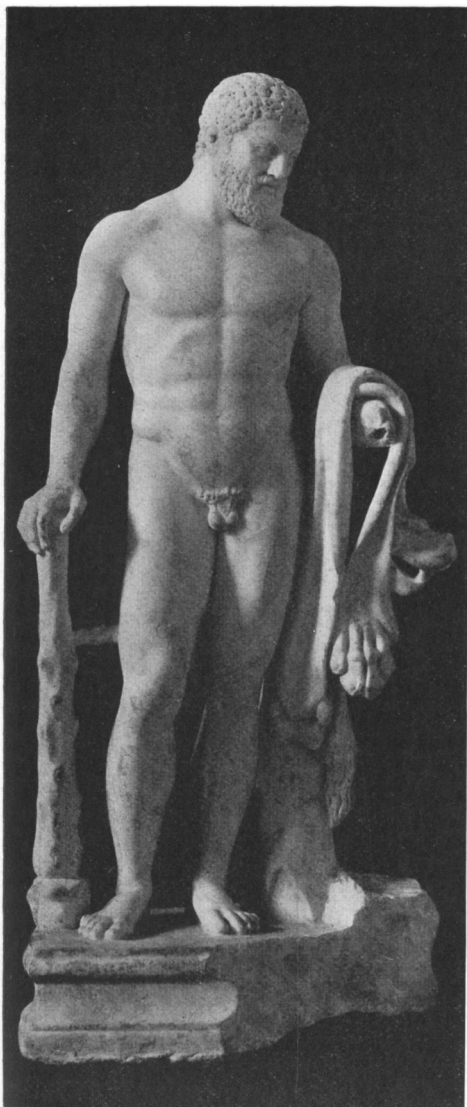
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STATUETTE OF HERACLES

A noteworthy addition to the Boston Museum of Fine Arts' collection of ancient sculpture has been placed on exhibition in the first marble room in the classical wing. This is a marble statuette of Heracles which has recently been purchased from the income of the Francis Bartlett Fund. It is a little under two feet high and represents the hero standing as if wearied by his

labors; his head is inclined forward and to his left; his right hand rests on the end of his club; the lion's skin hangs over his left arm, and the hand, which is missing, held a bow. The statuette is an admirable Roman copy, in almost perfect preservation, of a Greek work of the fifth century, B. C., which seems to have enjoyed a considerable fame in antiquity, judging by the number of existing reproductions. It is noticeable that these are all on gems, coins and other examples of the minor arts, whereas no life-size copies are known. A terra-cotta head exhibited with the statuette is a close replica and at the same scale. It is therefore probable that the original was also a statuette, and that the copyist, having direct access to it, or to a cast of it, has produced an unusually accurate and reliable replica. Such a theory helps to explain the very careful and detailed workmanship which distinguishes the piece from the great mass of Roman copies. The original was, like most of the sculptures of the period, of bronze. It is to be assigned to the second quarter of the fifth century, perhaps to the sculptor Myron who was an older contemporary of Phidias and Polyclitus.

EXHIBIT OF
CLAY INDUSTRIES OF
NEW JERSEY

An exhibition of the clay industries of New Jersey is now being gathered by the Newark Museum Association. It will open for six weeks in February.

This is the most ambitious work the Association has yet undertaken—ambitious in extent, for it will show in outline the whole range of clay industries, and ambitious also because it is, as far as can be learned, the first of its kind undertaken by a museum.

"We are going to take up an industry and make an art exhibition of it," says one of the museum officials. "A museum can so house, display and explain an industry as to lend to it a certain dignity and bring it all within the field of art. And every industry is, after all, an art in practice, an art applied.

"In Germany the Werkbund, a union

of artists, artisans and sellers of goods, has done a similar thing in a small way for years. It has brought together the significant products of an industry or craft—such as wallpaper making, textile weaving and iron working, grouped it about a central idea, and fully and carefully labeled it. The resulting exhibit is sent in turn to many cities in which the particular industry it exploits is fully represented.

"If our New Jersey Clay Industries Exhibition is as successful as it now promises to be we believe that other cities will wish to have the opportunity to borrow and display it before it is distributed. We also believe that success in this new line of museum activity will make it easy to treat other industries—some local to Newark, some State-wide—in a similar manner."

The clay industries were chosen for this exhibition partly because of New Jersey's prominence in these manufactures (she is second in the value of her pottery products in the Union, their total going up toward the twenty million mark in late years) and partly because the clay and brick industries are so scattered from the north to the extreme south end of the State that through them a wide interest can be attracted to the museum's educational-commercial efforts.

Manufacturers of brick, hollow tile, drain pipe, sanitary and electrical wares, as well as the makers of architectural terra-cotta, fine and common china, tiles and decorative pottery have signified their interest in the exhibit, and their willingness to help to make it a success.

The coöperation of the Women's Clubs of the State has been secured to assist in bringing together an historical section of the exhibition, to include pottery and porcelain made in New Jersey before 1876. To aid in collecting these historical pieces intelligently, the Museum Association is sending to all clubs and many individuals throughout the State a pamphlet containing Dr. E. A. Barber's discussion of the work of New Jersey kilns up to 1876 as it occurs in his book, "Pottery and Porcelain of the United States," with illustrations of the marks

of potters. All the pieces collected in Newark will be authenticated by Dr. Barber, who is conceded to be the leading authority on American pottery.

This will be the first effort made within the State to bring together a collection of pottery and china of local making, and the Museum Association hopes that it may be the beginning of a keen and helpful local interest in the work of former potters as well as those of today.

THE SAGINAW ART CLUB

The Saginaw Art Club begins its twenty-ninth season under particularly auspicious circumstances. Conforming to the latest currents in modern life a special effort has been made to enlist the interest of men as well as women, and in order to make this plan practical the time of meetings has been changed from afternoon to evening.

The membership roll of the club shows nearly 100 members, one-third of whom are men.

A further change has been made whereby the program consisting of papers by individual members of the club will be replaced by a lecture on some art subject, delivered by a well-known scholar.

While in Paris, this summer, Miss Winnifred Smith, president of the club, studied under Mr. Rossiter Howard, Director for Paris, of the Bureau of University Travel. Miss Smith recognized in Mr. Howard a teacher of unusual ability, and suggested to him that he come to Saginaw in October and deliver the first lecture of the year for the Saginaw Art Club, at which time the club was to entertain the Michigan State Federation of Arts. After some persuasion Mr. Howard consented to Miss Smith's plan, and his visit will long be remembered in Saginaw as an event in the history of the club. For the first lecture, which was given before the delegates of the Michigan State Federation of Arts, the Saginaw Art Club and guests, Mr. Howard chose for his topic, "Pleasure in Pictures," and for a second lecture delivered before the club alone gave a most enjoyable talk on "Rembrandt."